

THEATRE AND MEDIA ARTS RANK AND STATUS POLICY

1. Introduction

The Department of Theatre and Media Arts is committed to both the mission of Brigham Young University “to assist individuals in their quest for perfection and eternal life,” and the “Aims of a BYU Education” which “should be (1) spiritually strengthening, (2) intellectually enlarging, and (3) character building, leading to (4) lifelong learning and service.” We recognize the power of theatre and film, both realized and analyzed, to educate, enlighten, enrich, and entertain while expressing awareness of the truths of the human experience and a commitment to developing the infinite potential of individuals. This policy will be effective on January 30, 2015, and shall apply to all faculty members equally, regardless of their rank or status.

1.1 Overview

This policy describes the expectations of faculty members within the Department of Theatre and Media Arts. These expectations will be carefully reviewed when faculty members are applying for

- Candidacy for continuing faculty status,
- Continuing faculty status, and
- Rank advancement.

1.2 Individual Responsibility

Fundamental to the purpose of this policy is the understanding that the individual bears the burden of becoming familiar with the university's policies, procedures, and standards for review, and for presenting persuasive evidence to the university that he or she is appropriately qualified for receiving candidacy, continuing faculty status, or rank advancement. While the university is not obligated to hire or to grant candidacy, continuing faculty status, or rank advancement to any individual, the university agrees to provide a fair review process as described in this policy.

In addition, TMA adheres to the policies and procedures set forth in RSP 1.3 – 1.6.

2. Appointment of Faculty Members

TMA adheres to the Faculty Hiring Policy, Oct. 1, 2012.

3. Expectations of Faculty Members

“A faculty member’s responsibility is to engage in high quality citizenship, teaching, and scholarship and to make affirmative contributions to the university mission.”---University Rank and Status Policy (RSP) 3.1.1

3.1 General Expectations

3.1.1 Faculty Standards

The Department of Theatre and Media Arts expects excellence of our faculty. All faculty should perform at the highest levels of citizenship, teaching and scholarship (or citizenship and professional service for professional faculty) as outlined in RSP 3.1.1. Additionally, TMA aspires to create a process of peer evaluation that promotes these high standards for faculty of all ranks. The future of

the department depends in large part on the quality of the judgment used in making rank and status decisions. Each recommendation will be made with the greatest possible care and will be the result of thorough and rigorous scrutiny of all relevant information.

3.1.1.1 Faculty Categories

In order to more carefully define the responsibilities of individuals within the department, TMA has divided its faculty into the following categories, which will be designated at the time of the hire:

- A. Theatre or Media Arts Professorial
 - Theatre or Media Arts Teacher/Scholar
 - Theatre Teacher/Artist
 - Media Arts Teacher/Artist

- B. Theatre or Media Arts Professional
 - Theatre Professional
 - Media Arts Professional

A professorial faculty member's responsibility is to engage in high quality citizenship, teaching, and scholarship. A professional faculty member's responsibility is to engage in high quality citizenship and professional service, which includes teaching and scholarship (as set forth in RSP 6.5). All faculty are to make affirmative contributions to the university mission. Specific expectations regarding a faculty member's focus should be set forth in the position description or in the department rank and status policy, and should be included in the file prepared for rank and status reviews (see RSP 7). These specific expectations are included in TMARS 5 and 6.

3.1.2 Faculty Development Plan

TMA adheres to the university policy as set forth in RSP 3.1.2.

3.1.3 Effectiveness in All Areas of Responsibility

TMA supports the university policy as set forth in RSP 3.1.3. Faculty members must be effective in all areas of rank and status evaluation, though the specific balance among the areas may vary from one faculty member to another. For certain faculty members, the balance may also vary from one year to another. The department will be flexible in the case of individual faculty members in order to balance heavier responsibilities in one area against lighter ones in another. It is the responsibility of the faculty member to express concern in a timely manner when assignments, including administrative duties, seem out of balance, and it is the department chair's responsibility to respond sensitively and quickly to such concerns. Each faculty member is expected to carry an appropriate share of the departmental workload in citizenship, teaching, and scholarship, or citizenship and professional service.

3.1.4 Annual Performance Reviews and Interviews

TMA supports the university policy as set forth in RSP 3.1.4. In addition, TMA clarifies that the standard for judging acceptable performance will depend in part on particular assignments and expectations identified during annual reviews. During the annual review process, faculty work will be assessed using the following categories: unsatisfactory, conditional, meets expectations, exceeds expectations, exceptional. In addition, non-tenured faculty will receive an annual "Progress Toward Continuing Faculty Status and Rank Advancement" evaluation from the department chair, associate chair(s), and area head with specific recommendations for improvements in areas deemed deficient. It is the responsibility of the candidate to address any

potential deficiencies identified during the annual review.

3.1.5 Academic Freedom

TMA adheres to the university policy as set forth in RSP 3.1.5.

3.1.6 Annual Performance Reviews for Faculty with Continuing Status

TMA adheres to the university policy as set forth in RSP 3.1.6.

3.1.7-10 Unacceptable Performance

TMA adheres to the university policy as set forth in RSP 3.1.7-10.

3.2 Citizenship

“They [faculty] are encouraged to use their professional expertise to give service to the community and the Church. They should actively participate in the life of the university community...”---University Rank and Status Policy (RSP) 3.2.1

3.2.1 The Citizenship Standard

All faculty of the Department of Theatre and Media Arts are expected to fulfill the Citizenship Standard defined in the RSP, section 3.2.1. Within the department, the university, the community and the larger academic and professional discipline, all faculty members, whether professorial or professional, must devote an appropriate portion of their time and energy to service activities that move the discipline forward and contribute to the creation of a community of scholars and artists. Expectations may include, but are not limited to:

A. Department/University

- Active participation in the intellectual life of the department through activities that promote mentoring, collaboration and mutual progress among faculty members, between faculty and staff, and among faculty, staff and students
- Affirmative contributions to the collegiality, civility, respect, cooperation and overall spirit of Christian love and service within the department
- Attendance at committee meetings, departmental faculty meetings, college meetings, university conferences, devotionals and convocation and commencement exercises
- Conscientious service on departmental, college and/or university committees
- Support of departmental, interdisciplinary and co-curricular programs
- Active involvement in the intellectual and creative life of the department through attendance at guest lectures, forums, performances, etc.
- Presentation of guest lectures in classes other than your own
- Mentoring student organizations or performing groups
- Writing letters of recommendation for peers in this or other departments
- Participation in new faculty searches or Rank and Status reviews
- Receiving a rating of “meets expectations” or better on annual stewardship interviews (See departmental document “Annual Reviews” in the TMA Faculty Handbook for definitions of evaluation categories.)

B. Profession:

- Attendance at and participation in professional conferences
- Organizing or hosting professional meetings or conferences
- Adjudicating or evaluating creative works at other universities, national conferences or in the profession

- Writing letters of recommendation for peers or evaluations of programs outside the university
 - Service on boards or committees of professional societies or journals
 - Editing newsletters, journals or other professional publications
- C. Community
- Participation or leadership in local church, school or civic events through consultation, performance, etc.
 - Contribution to the artistic or intellectual life of the LDS Church, either at home or abroad.

3.2.2 Assessment of Citizenship

TMA adheres to the university policy as set forth in RSP 3.2.2. In addition, TMA supports the following assessment practices.

- A. Individual: It is the responsibility of each faculty member to keep an accurate record and report all citizenship activities during the annual review.
- B. Departmental: Specific goals for citizenship performance will be identified and reviewed during the annual stewardship interview with the Executive Committee and suggestions for modifications will be made for the coming year. Faculty work will be assessed using the following categories: unsatisfactory, conditional, meets expectations, exceeds expectations, exceptional. (See departmental document “Annual Reviews” for definitions of evaluation categories)
- C. Professional and Community: Letters of support from colleagues and peers may be solicited in support of the type and quality of activities that have been undertaken by individual faculty members.

3.2.3 Review Letters of Citizenship Activities

TMA supports the university policy outlined in RSP 3.2.3.

3.3 Teaching

“The high quality education of students is and should be, the most important activity of Brigham Young University faculty.”---University Rank and Status Policy (RSP) 3.3.1.

Teaching in Theatre and Media Arts embraces not only the traditional classroom lecture, but also studio-based practical classrooms, the intense mentoring of the rehearsal, preproduction, production and post-production processes, supervision of internships, and a variety of activities growing from the apprenticeship-based traditions of the varied fields of study.

3.3.1 The Teaching Standard

All faculty members who have teaching assignments in the Department of Theatre and Media Arts are expected to uphold the Teaching Standard defined in the RSP 3.3.1. For professorial faculty, this is part of the expectations of their teaching loads. For professional faculty, teaching is part of their professional service.

3.3.2 Assessment of Teaching

In addition to the assessment standards identified in RSP 3.3.2, TMA upholds the following assessment standards. Effective performance in the classroom and other teaching activities will be assessed by review of evidence such as:

- A. Individual faculty members’ description of teaching activities (including list of courses,

- new courses developed, supervision of independent study and research, academic internships, service-learning experiences and graduate students, either as committee chair or member)
- B. Student evaluations (including formal university reviews of each course taught and written or oral comments solicited by the Rank & Status Committee): Faculty in the Department of Theatre and Media Arts are expected to receive student evaluations that consistently meet the university mean for each course taught, and/or demonstrate consistent improvement over time. Written student comments should suggest a record of teaching excellence.
 - C. Peer evaluations (to be completed by at least two faculty members over the course of a year which will include multiple classroom visits, review of teaching portfolio, and interviews with students)
 - D. Documented examples of quality student mentoring on scholarly papers, performances, etc.
 - E. Review of course content and how it fits in with departmental curriculum and university goals
 - F. Teaching Portfolio: Faculty in the Department of Theatre and Media Arts are expected to develop and maintain a teaching portfolio. In addition to departmental peer review of select classes, the portfolio will serve as another assessment of teaching and should include the following for up to three classes taught:
 - Representative syllabi, assignments, lecture notes, means of assessment (written exams, criteria for performance or creative project evaluation, etc.) for the three selected classes
 - Other teaching materials (Power Point presentations, assessments, websites)
 - Selected sample student work with accompanying teacher responses
 - G. Other Evidence of Excellence: To document excellence in teaching, reviewers should consider the following evidence:
 - Participating in programs at the Faculty Center
 - Implementing technology into the classroom
 - Developing new curriculum
 - Writing instructional materials
 - Receiving grants aimed at improving teaching and learning
 - Receiving teaching awards
 - Providing evidence of student success in scholarly or creative works
 - Participating in the mentored learning environment and deeper student learning programs
 - Developing innovative teaching methods
 - Positive peer assessments of innovations in teaching
 - State, regional, national, or international recognition as a master teacher
 - Recognitions and accomplishments in regional and national competitions of students' professional work, especially when the faculty member acted as an advisor, director or mentor in the lab, production, or organization for which the work was done
 - Presentations related to teaching and learning
 - Receiving a rating of "meets expectations" or better on annual stewardship interviews (See departmental document "Annual Reviews" for definitions of evaluation categories.)
 - Participating in program development or improvement

3.4 Scholarship

Among Brigham Young University's definitions of scholarship are those scholarly endeavors that improve "the education of the minds and spirits of students" and enhance "the quality of people's lives." (RSP, Section 3.4.2) The Department of Theatre and Media Arts embraces these definitions and seeks to fulfill them. In addition to the more traditional venues of scholarly work, TMA espouses "aesthetic or intellectual expression reflecting achievement in creative or performing arts," (RSP 3.4.2) as one of our central goals.

3.4.1 Purpose of Scholarship

The highest purpose of scholarly and creative work (collectively referred to in this policy as scholarship) is to serve God and humanity. Scholarship should infuse and inspire the faculty member's teaching both directly and indirectly. It must not interfere with or detract from teaching, but support and strengthen it...[Faculty members] must be intellectually alive and current in their disciplines, not only through participating in the substantive developments of the discipline, but also through constantly honing the skills and tools [or] scholarship used in the discipline. ---University Rank and Status Policy (RSP) 3.4.1

TMA supports the university policy on the purpose of scholarship as outlined in RSP 3.4.1.

3.4.2 Definition of Scholarship

TMA supports the university definition of scholarship as set forth in RSP 3.4.2. The department further clarifies the definition of scholarship in theatre and media arts as those activities of high quality that systematically advance the teaching, research, intellectual discourse, or practice of the discipline through rigorous inquiry or production and:

- Are significant in the institution, community or the profession
- Have clearly stated and well-formulated goals
- Are creative, innovative or original
- Can be documented
- Can be peer-reviewed through one or more of a variety of methods

3.4.3 Scholarship Standards

Each discipline has its own scholarly traditions and its own channels for communication among scholars, and therefore each department should establish criteria for defining and evaluating scholarship within its discipline. A faculty member's scholarship should then be measured against those criteria. Both quality and quantity are relevant in assessing a faculty member's scholarly record. It should be recognized that one truly exceptional scholarly or creative work might be more important than several others. It should also be recognized that a faculty member may choose to work in an area in which progress is exceptionally difficult and in which results submitted for peer review are necessarily few and infrequent. While the expected type and quantity of scholarship vary by discipline, subject area, and the fraction of a faculty member's assignment devoted to scholarship, the expected level of quality must always be high. ---University Rank and Status Policy (RSP) 3.4.3

The Department of Theatre and Media Arts subscribes to the criteria required by Brigham Young University in RSP 3.4.4.1, in addition to those specifically adopted for the evaluation of professorial or professional faculty by the primary academic or professional organizations, venues, and processes of our field. The standards of these organizations, venues, and processes have been incorporated into this document. Also, because the department is comprised of a strong combination of traditional scholars and industry professionals, Section 6 (Scholarship/Professional Expectations) necessarily contains standards for both scholarly review and professional review.

3.4.4 Assessment of Scholarship

TMA follows the RSP 3.4.4.2 in regard to traditional scholarship. TMA also accepts creative scholarship from both Professorial and Professional track candidates. The Department requires external academic review for all candidates, including those on the Professional track. Peer review of scholarship will be sought from scholars and/or academic professionals who are of an equal or higher rank than the candidate; they must represent regional, national, or international BYU peer institutions. Additional requirements for academic and professional assessment are detailed in this document for each faculty track and for each type of scholarship.

3.4.4.1 Criteria

TMA adheres to and supports the criteria set forth in RSP 3.4.4.1. In addition to the university criteria, TMA assigns each faculty member to a specific track. The faculty tracks are identified in TMARS 3.1.1, for which specific scholarship expectations and criteria will be set forth in TMARS 5 (professorial) or TMARS 6 (professional).

3.4.4.2 Evidence of Scholarship

TMA supports the university policy as set forth in RSP 3.4.4.2. Additionally, the department acknowledges that some work needs further clarification. Some of these cases and considerations may include:

- A. Multiple Responsibilities on Single Projects: The creation of significant works of theatre and/or film require the expertise of individuals of many talents. At times one individual may have multiple responsibilities on a single project, i.e. writing a film *and* directing the same film or designing sets *and* designing lights on the same theatre production. In these cases, TMA recognizes the significance of each responsibility as separate evidences of scholarship provided that the scope of the responsibility would stand on its own. In these cases, up to two of the three featured examples of scholarship could come from a single project.

- B. Career-length: Some creative endeavors fall into a category best described as long term or even career-length projects. The Theatre and Media Arts Department accepts the use of high-level artistic endeavors in multiple reviews. It is expected that these projects may be at the center of faculty dossiers throughout a career at Brigham Young University. The on-going nature and multiple-year commitment of such projects are characteristic of performing and media arts. Since questions may be raised when such projects are cited in the dossier of the TMA faculty members during multiple reviews, it is important that the candidate and department contextualize the advancement of knowledge or competence in the on-going work. Examples of such career-length projects, which should be considered on their individual merit and continuing contributions to the body of knowledge and competence during each review process, might include the following:
 - Research, development, pre-production, production, or post-production work on a film, documentary, television, or theatre production over multiple years
 - Traditional scholarship that spans multiple years
 - Creation and supervision of an ongoing television program
 - Establishment of a successful directing or producing career
 - Establishment and fostering of on-going multi-project initiatives that produce multiple works in a particular genre (or for a particular audience)
 - Ongoing significant work at an annual theatre or film festival.

- C. Time and Location Considerations: The pursuit of many professional theatre and media arts endeavors require artists to be away from home and responsibilities at Brigham Young University for extended periods of time. The demands of such absences may make some types of professional work either impossible to pursue for full-time professional faculty, or will severely limit the frequency of such pursuits. The department recognizes that even professional opportunities close to home are often not an option for the faculty member. These factors will be taken into consideration in evaluating TMA faculty dossiers. Quality of the work should weigh more heavily than quantity.
- D. Organizational Facilitation: The Department of Theatre and Media Arts recognizes leadership and facilitation of state, regional, national, and international professional organizations as substantive work. However, such work cannot be substituted for more than one cited example of scholarship in the faculty dossier.

4. Continuing Faculty Status Reviews

4.1 Initial and Final Reviews

TMA adheres to the university policy as set forth in RSP 4.1.

4.2 Purpose of the Reviews

TMA adheres to the university policy as set forth in RSP 4.2.

4.3 Initial (Third-Year) Review

TMA adheres to the university policy as set forth in RSP 4.3.

4.4 Final (Sixth-Year) Review

TMA adheres to the university policy as set forth in RSP 4.4.

4.5 Delay of the Continuing Faculty Status Reviews

TMA adheres to the university policy as set forth in RSP 4.5.

4.6 Annual Stewardship Interviews

Each member of the TMA faculty, whether on professorial or professional track, will be reviewed annually by department leadership and assigned peer reviewers. In these stewardship interviews, the particular types of activities that will be most appropriate to the faculty member's appointment will be identified and reviewed. It is expected that all professorial faculty will have a consistent and significant record of high quality scholarly and/or creative activity. It is expected that all professional faculty whose professional service includes scholarship will have a consistent and significant record of high quality scholarly and/or creative activity. The quality will be evidenced by reports of "meets expectations" or better on their evaluations. It is imperative that both the candidate and the department chair maintain an accurate written record of the proceedings of all annual interviews, including directions and guidelines suggested by the department leadership. Each TMA faculty member is expected to participate in these annual interviews. These stewardship interviews and reports prepare faculty to move successfully through the rank and status process and provide an opportunity for the faculty to get feedback on their scholarship, citizenship, and teaching. Each faculty member participates in the annual stewardship interview process as set forth in the TMA Faculty Handbook.

5. Rank Advancement for Professorial Faculty

TMA adheres to the policies and procedures set forth in RSP 5. In addition to the guidelines given in the university document, TMA has further clarified and defined the standards for professorial faculty within the disciplines of theatre and media arts as outlined below.

The three academic ranks for professorial faculty are assistant professor, associate professor, and professor. The minimum university requirements for these ranks are:

5.1 Assistant Professor

TMA adheres to the policies and procedures set forth in RSP 5.1.

5.2 Associate Professor

TMA adheres to the policies and procedures set forth in RSP 5.2.

5.3 Professor

TMA adheres to the policies and procedures set forth in RSP 5.3.

5.4 Calendar for Rank Advancement Reviews

TMA adheres to the policies and procedures set forth in RSP 5.4.

5.5 Definition of Professorial Faculty Tracks within TMA

In addition to the guidelines given in the university document, TMA has further clarified and defined the standards for professorial faculty within the disciplines of theatre and media arts as outlined below.

5.5.1 Theatre and Media Arts Professorial

The Department of Theatre and Media Arts recognizes and encourages the diversity of scholarship that takes place among its faculty members on a professorial track. All scholarship must be substantive, of high quality, directed toward those activities expected in the area of his/her appointment, and subject to peer review as defined in the scholarship expectations in this document (5.5.5.1, 5.5.5.2, and 5.5.5.3). Traditional scholarship includes, among other things, primary empirical research, historical research, theory development and testing, methodological studies, and philosophical inquiry and analysis, usually ending in publication. Creative scholarship may include, but is not limited to full-scale theatrical productions, feature films, documentaries, experimental productions, performance art, animated short films, television productions, new media projects, etc. Similar criteria are used to assess scholarship, whether that scholarship is written or creative.

5.5.2 Purpose of Scholarship

Theatre and Media Arts encourages scholarship that is innovative within the constraints of the institution. We value writings or creative works that combine concepts and original works from theatre, media or other disciplines in creating new patterns, placing knowledge in a larger context, or illuminating data in meaningful ways. The expectation of research or creative activities is that such efforts should lead to some type of formal public presentation, whether written and/or performed, related to one's professional or academic activities. Publication and public exhibition help to extend the university's influence and reputation, which in turn benefits our students, the community, our professions, and the Church of Jesus Christ of Latter-day Saints.

5.5.3 Professorial Scholarship Discriminations

The Department of Theatre and Media Arts recognizes that the significance of individual artistic and scholarly endeavors varies, and one activity may weigh more heavily than another during a continuing faculty status or rank advancement review. However, the department does not privilege certain *types*

of traditional or creative scholarship above others, but rather evaluates all scholarship according to assessment tools outlined in the track descriptions in this document.

Scholarship should:

- Be consistent with department, college, and university missions
- Contribute to a faculty member's overall effectiveness as a teacher
- Be of high quality and contain some element of originality
- Be subject to peer review

5.5.4 Evidence of Scholarship

Specific examples of work that provides evidence of scholarship in each individual area of expertise are detailed in the track descriptions that follow. Generally, evidence of scholarship follows the RSP 3.4.4.2. Further clarification can be found in TMARS 3.4.4.2.

5.5.5 Categories in Professorial Track

Those faculty following a Theatre and Media Arts Professorial track can be divided into three categories:

- Theatre or Media Arts Teacher/Scholar, whose primary activities usually follow traditional scholarly paths, but which can include both traditional and creative scholarship
- Theatre or Media Arts Teacher/Artist, whose activities are primarily creative

5.5.5.1 Scholarship expectations – Theatre or Media Arts Teacher/Scholar

- A. Scholarship Assessment: All traditional scholarship should be evaluated by peer review. Peer review is understood to mean full manuscript or presentation review by a knowledgeable jury of professionals or qualified editors and readers. This type of peer review is inherent when printed material is accepted for publication/presentation by a recognized scholarly press or professional organization. All printed work included as evidence of excellence in scholarship in a faculty dossier for continuing status or advancement in rank should be read and reviewed by other external professionals or scholars as well, and should receive favorable reviews. This requirement does not eliminate, however, the dialogue that naturally occurs when scholars hold differing views of the theories or conclusions of others. External experts should have professional credentials at least equal to those of the candidate.
- B. Examples of Traditional Scholarship may include, but are not limited to the following non-prioritized activities:
- Chapters, articles or entries contributed to books or encyclopedias edited by others and published by a scholarly press
 - Refereed conference proceedings
 - Peer reviewed journal articles
 - Technical reports and similar publications that present new ideas or incorporate scholarly research, and which contribute to the professional literature, the advancement of professional practice, or the improvement of professional education
 - Textbooks, monographs, abstracts, translations that contribute to a body of knowledge or reflect significant scholarly activity, etc.
 - Books published by a scholarly press following editorial and peer review. (Self-published materials ordinarily should not be included in this category, but may be used to document citizenship in the community or profession.)

- Grants for research, when resulting from a competitive process of peer review (Grants may evidence the quality of the prior body of work upon which the research proposal is based. Proposals that received high ratings but no funding may also be considered.)
 - Presentations at professional meetings and conferences, which lead to peer reviewed, published articles
 - Invitations to teach master classes or lead intensive workshops
 - Demonstration of professional competence through successful employment by reputable professional companies
 - Studies of artistic organizations and institutions
- C. Evaluating Traditional Scholarship: It is the responsibility of both the faculty member and the department to properly document and contextualize the validity of scholarship presented in a dossier. This may be done by commenting on the review process through which a work has been chosen, identifying the credentials of the reviewers and/or publishers, placing the journals in which articles have been published in their proper professional context, etc.
- D. Electronic publishing: The Theatre and Media Arts Department recognizes the proliferation and increasing reputation of electronic publishing venues. All electronically published faculty work will be assessed with the same criteria used to determine the validity of more traditionally published material. Electronic journals will be evaluated for:
- Rigorous peer review
 - Reputation within the discipline
 - Size and sophistication of audience/readership
 - Acceptance rate for submissions
 - Frequency of journal content being cited by other scholars
 - Awards and recognition for the electronic publication

5.5.5.2 Scholarship Expectations – Theatre Teacher/Artist

- A. Scholarship Assessment: All creative scholarship should be evaluated by peer review. Peer review for professorial creative scholarship is understood to mean full presentation review by university peers and at least one outside adjudicator. Jurors or outside experts should have credentials at least equal to those of the candidate, representing both regional and national/international BYU peer institutions. Theatre and Media Arts also recognizes that, just as peer review is inherent when printed material is accepted for publication by a recognized scholarly press, there is often inherent peer review when teacher/artists receive funding for or are invited to participate in creative activities with other notable educational or professional organizations.
- B. Examples of Creative Scholarship may include, but are not limited to:
- Directing, producing, writing, designing, choreographing or performing with university productions that exhibit exceptional quality and activity
 - Directing, producing, writing, designing, choreographing or performing with LDS church productions that exhibit exceptional quality and activity
 - Outstanding direction, design, choreography or performance of major works that are exceptionally demanding, involving collaboration with guest artists or

other off-campus groups

- Writing an original script that is accepted for publication or performance
- Substantial, commissioned professional work obtained through competitive channels
- Individual performance or performance art
- Premieres, professionally adjudicated productions, or interdisciplinary projects
- Off-campus performances, such as invited appearances of scenes, design presentations or entire productions at a regional or national meeting of the American College Theatre Festival
- Invited work at other universities
- Demonstration of professional competence through successful employment by reputable professional companies
- Artistic direction of a theatre company
- Establishment of a viable theatre company
- Performances or papers for professional societies, seminars and conferences
- Grant awards in support of production or performance
- Awards or other recognition such as union memberships, invited presentations or lectures, and invitations to teach master classes or lead intensive workshops
- Significant mentoring of junior colleagues in research leading to creative projects

- C. Evaluating Creative Scholarship: Actual production of theatrical performances, or in other words, practical application of theatrical knowledge, can be considered as significant scholarship. It should be recognized as such when it can be shown to have educational or professional significance through appropriate documentation. It is the responsibility of the faculty member and the department to properly define and contextualize the validity of scholarship presented in a dossier. This may be done by commenting on the review process through which a creative project was assessed, identifying the credentials of the reviewers, placing the venues in which productions have been performed in their proper context, soliciting letters of support from employers and co-workers, etc. Requirements for evaluations vary according to the creative activity and venue.
- D. University or Community Creative Work: Part of the mission of the theatre production program at BYU is to provide cultural resources to the university and community; to expose students through the production process to pertinent related areas of knowledge or experience; to develop new or experimental work; to allow theatre students to experience all phases of production; to train theatre artists. Because of the months, and sometimes years, it takes to develop theatrical productions, TMA recognizes on-campus and community work as proof of appropriate creative activity when supported by favorable written evaluations from one or more of the following:
1. Department Chair, whose comments should include:
 - Meetings observed during discussions of production concept
 - Meetings with the individual concerning the process employed to achieve the concept
 - Observations of other meetings and rehearsals where appropriate
 - Attendance at one or more of the public performances
 - Discussion of artistic achievement with the artist and other members of the creative team

2. Peer(s), whose comments should include:
 - Observations of selected meetings and rehearsals
 - Attendance at one or more of the public performances
 - Discussion of artistic achievement with the artist and other members of the creative team

3. Jurors or outside expert(s), provided with guidelines and parameters for evaluation, whose comments may include the following:
 - Assessment of the overall artistic merit of the production
 - Analysis of the production elements
 - Uniqueness of the artist's voice
 - Assessment of the extent and quality of the contributions made by the artist being evaluated
 - Collaboration with other members of the production team
 - Clarity of expression
 - Command of artistic technique
 - Theatrical implementation of scholarly preparation
 - The ability, where appropriate, to tell a story and present dramatic action
 - Facilitation of the work and characterization of the actor
 - Comparison of presentation with productions of other programs having similar missions and goals

E. LDS Church Productions: TMA recognizes that the opportunity for professional level artistic work exists within several departments of the Church of Jesus Christ of Latter-day Saints. Although most non-compensated Church service opportunities should be reported in the citizenship section of a faculty dossier, certain activities are appropriate for inclusion as examples of creative scholarship. These should include appropriate peer or expert reviews and might include, but are not limited to:

- Direction, art direction, costume design, actor coaching, etc., of LDS Motion Picture Studio productions
- Acting in an LDS film or video production
- Directing, designing or performing in productions at the LDS Conference Center or other high profile church projects

F. Professional and Semi-Professional Productions: There is an inherent peer review that exists each time a production team is created. Directors, actors, choreographers, scenic designers, costume designers, dramaturges, and other artists routinely submit to live, electronic or portfolio auditions where their skills are assessed. Evaluations such as these that lead to commissions and contracts can be considered positive peer review, since they imply acceptance of artistic standards and reputation. Also, the quality of the venue or organization and its scope of influence are of much greater importance than its geographical location. When contextualizing the validity of the work for a faculty dossier, the following may be considered:

- Is the professional status of the organization widely recognized?
- Are the artists involved members of recognized professional unions that are exclusive and limited to artists functioning at recognized and established levels of professional competence?
- Are the artists involved compensated with a competitive, living wage for their work?

- Is the organization able to hire participants from a national pool of available artists?
- What is the size and scope of the pool of potential artists and presenters?
- What is the size of the audience?
- What are the demographics of the audience?
- What print and electronic media regularly review the organization's work?
- What is the academic response to works presented?
- What competitive funding sources has the producing organization successfully utilized?

5.5.5.3 Scholarship Expectations – Media Arts Teacher/Artist

- A. Scholarship Assessment: All creative scholarship should be evaluated by peer review. Peer review for professorial creative scholarship is understood to mean full presentation review by university peers and at least one outside adjudicator. Jurors or outside experts should have professional credentials at least equal to those of the candidate. Theatre and Media Arts also recognizes that, just as peer review is inherent when printed material is accepted for publication by a recognized scholarly press, there is inherent peer review when teacher/artists receive funding for or are invited to participate in creative activities with other educational or professional organizations.
- B. Examples of Creative Scholarship may include, but are not limited to:
- Directing, assistant directing, writing, producing, editing, animating or acting as the cinematographer for university productions that exhibit exceptional quality and activity
 - Directing, assistant directing, writing, producing, editing, animating or acting as the cinematographer for LDS Church productions that exhibit exceptional quality and activity
 - Outstanding direction, authorship, cinematography, etc. of major works that are exceptionally demanding, involving collaboration with guest artists or other off-campus groups
 - Invited work at other universities
 - Writing an original screenplay that is accepted for production
 - Premieres, professionally adjudicated productions or interdisciplinary projects
 - Commissioned professional work
 - Substantial participation in the creation of feature films, short films, documentaries, television series or pilots, television public service announcements or commercials, radio narrative presentations, radio commercials, industrial long and short form, web distribution, etc.
 - Creative works of documented quality that are broadcast locally, regionally, nationally, or internationally
 - Creative works that are accepted for presentation at reputable regional, national or international festivals
 - Demonstration of professional competency through successful employment by reputable professional companies
 - Preparation of productions or papers for professional societies
 - Securing of competitive grants awarded in support of productions and projects
 - Awards or other recognition such as union memberships, invited presentations or lectures, and invitations to teach master classes or lead intensive workshops

- C. Evaluating Creative Scholarship: Actual creation of media productions, or in other words, the practical application of specialized knowledge, can be considered as significant scholarship. It should be recognized as such when it can be shown to have educational or professional significance through appropriate documentation. It is the responsibility of the faculty member and the department to properly define and contextualize the validity of this type of scholarship when included in a dossier. This may be done by commenting on the review process through which a creative project was assessed, identifying the credentials of the reviewers, placing the venues in which productions have been presented in their proper context, soliciting letters of support from employers and co-workers, etc. Requirements for evaluations vary according to the creative activity and venue.
- D. University or Community Creative Work: The mission of the media production program at BYU is to provide cultural resources to the university and community; to expose students through the production process to pertinent related areas of knowledge or experience; to develop new or experimental work; to allow media arts students to experience all phases of production; to train media artists. Because of the months, and sometimes years, it takes to develop media productions, TMA recognizes on-campus and community work as proof of appropriate creative activity when supported by favorable written evaluations from one or more of the following:
1. Department Chair, whose comments should include:
 - Meetings observed during discussions of production concept
 - Meetings with the individual concerning the process employed to achieve the concept
 - Observations of selected meetings and other activities where appropriate
 - Viewing of the final product
 - Discussion of artistic achievement with the artist and other members of the creative team
 2. Peer(s), whose comments should include:
 - Observations of selected meetings and other activities
 - Viewing of the final product
 - Discussion of artistic achievement with the artist and other members of the creative team
 - Comparison of presentation with productions of other programs having similar missions and goals
 3. Jurors or Outside Expert(s), provided with guidelines and parameters for evaluation, whose comments may include the following:
 - Assessment of the overall artistic merit of the creative project
 - Analysis of the production elements
 - Uniqueness of the artist's voice
 - Assessment of the extent and quality of the contributions made by the artist being evaluated
 - Collaboration with other members of the production team
 - Clarity of expression
 - Command of artistic technique

- Artistic implementation of scholarly and/or creative preparation
- The ability, where appropriate, to tell a story and present dramatic action
- Comparison of presentation with productions of other programs having similar missions and goals

- E. LDS Church Productions: TMA recognizes that the opportunity for professional level artistic work exists within several departments of the Church of Jesus Christ of Latter-day Saints. Although most non-compensated Church service opportunities should be reported in the citizenship section of a faculty dossier, certain activities are appropriate for inclusion as examples of creative scholarship. These should include appropriate peer or expert reviews and might include, but are not limited to:
- Directing, assistant directing, writing, producing, editing, animating or acting as the cinematographer for KBYUB productions
 - Directing, assistant directing, writing, producing, editing, animating or acting as the cinematographer for LDS Motion Picture Studio productions
 - Writing, producing, editing or adding visual elements to productions at the LDS Conference Center or on other high profile church projects
- F. Professional and Semi-Professional Productions: There is an inherent peer review that exists each time a production team is created. Directors, screenwriters, producers, cinematographers, artistic directors, animators, editors, and other artists routinely submit to live, electronic or portfolio auditions where their skills are assessed. Evaluations such as these that lead to employment or production funding can be considered positive peer review, since they generally imply acceptance of artistic standards and reputation. Also, the quality of the venue or organization and its scope of influence are of much greater importance than its geographical location. When contextualizing the validity of the work for a faculty dossier, the following may be considered:
- Is the professional status of the organization widely recognized?
 - Are the artists involved members of recognized professional unions that are exclusive and limited to artists functioning at recognized and established levels of professional competence?
 - Are the artists involved compensated with a competitive, living wage for their work?
 - Is the organization able to hire participants from a national pool of available artists?
 - What is the size and scope of the pool of potential artists and presenters?
 - What is the size of the audience?
 - What are the demographics of the audience?
 - What print and electronic media regularly review the organization's work?
 - What is the academic response to works presented?
 - What competitive funding sources has the producing organization successfully utilized?

6. Theatre or Media Arts Professional

Professional faculty, are faculty who have specialized responsibilities (RSP 6.1). The standards and assessment evidence for citizenship described in section 3.2 apply to professional faculty (RSP 6.4). The standards and assessment evidence for teaching described in section 3.3 apply to [professional] teaching faculty (RSP 6.5.1). Specific expectations regarding a professional faculty member's assignments should be

set forth in the position description or in the department or college rank and status policy, and should be included in the file prepared for the rank and status review (RSP 6.5).

TMA adheres to the policies and procedures set forth in RSP 6 (6.1 – 6.6). In addition to the guidelines given in the university document, TMA has further clarified and defined the standards for professional faculty within the disciplines of theatre and media arts as outlined below. The Department of Theatre and Media Arts recognizes and encourages the diversity of creativity that takes place among its faculty members on a professional track. All creative work must be substantive, of high quality, and directed toward those activities defined in the area of his/her appointment.

6.7 Professional Faculty in TMA

Professional faculty in the Department of Theatre and Media Arts enjoy the same basic privileges as professorial faculty. They may receive continuing faculty status and rank advancement. They may vote in departmental decisions regarding faculty appointments, continuing faculty status, rank advancement, and all other matters. They may serve as chairs, on committees, and in other administrative assignments, and they are eligible for university awards.

Professional faculty are evaluated in citizenship and professional service, which is teaching and scholarship.

Professional service encompasses work in the specific university assignments given to a professional faculty member. Specific expectations regarding a professional faculty member's assignments should be set forth in the position description or in the department rank and status policy, and should be included in the file prepared for the rank and status review. Professional faculty should be evaluated according to those expectations and the standards in this policy. A professional faculty member in TMA may have scholarship responsibilities in either traditional or creative work. If they have scholarship responsibilities, those activities will be evaluated according to the criteria outlined in section 3.4 of the RSP and section 3.4 of the TMARS documents.

6.7.1 Definition and Purpose of Professional Creative Scholarship

Professional creative scholarship in the Department of Theatre and Media Arts is an aspect of the professional track candidate's professional service. It is generally a creative project or extended effort of substantial scope that demonstrates the professional track candidate's area(s) of expertise and/or fulfills the professional track candidate's job description. Professional creative scholarship may be created in service to the profession, in service to the immediate or extended community, or in service to mentored student learning.

In addition, professional creative scholarship serves to:

- Keep professional track faculty members current in their disciplines
- Involve students in projects which employ a professional model
- Provide potential employment opportunities for students
- Assist professorial track colleagues in the execution of creative scholarship
- Bring the faculty member's experience with professional projects into the classroom

6.7.2 Professional Creative Scholarship Distinctions

The Department of Theatre and Media Arts recognizes that the significance of individual artistic and scholarly endeavors varies, and one activity may weigh more heavily than another during a continuing faculty status or rank advancement review. However, the department does not privilege certain *types* of professional creative scholarship above others, but rather evaluates all scholarship according to assessment tools outlined in the track descriptions in this document.

6.7.3 Professional Expectations for Theatre or Media Arts Professional Track Faculty

While professional faculty members in the Department of Theatre and Media Arts are expected to maintain links with the theatre and media arts professions, their primary responsibility is to the university. When faculty members involve students in commercial enterprises, the students must either receive financial compensation, class credit, or internship credit through the department. Such endeavors must be cleared with the department to avoid conflicts of interest.

6.7.4 Assessment of Professional Creative Scholarship

Professional creative scholarship should be given the rigorous review to which professorial scholarly creative work is subjected, but this type of review may take different forms, some of which are addressed in TMARS 6.7.6. All professional track candidates submitting creative scholarly examples are subject to peer review as defined in TMARS 6.7.6.1 and in TMARS 6.7.6.2. Because academic peer reviewers may not be familiar with professional creative scholarship, it is important that a candidate's dossier include proper contextualization regarding the assessment of the scholarly evidence. All creative scholarly examples should include a description of the material's scope (including the duration of the effort from inception to completion) and the candidate's role in the process. Professional creative scholarship may be evaluated by peer reviewers in at least one of three ways. Sometimes more than one of the following assessment tools applies to a single scholarly example, but only one of the following assessment tools is required for each scholarly example:

- Was the scholarly example favorably vetted by peer professionals? This may be evidenced by acceptance into a reputable festival/competition, by a favorable review from a reputable publication/reviewer, or it may be evidenced by commercial commission or dissemination. The quality of the example is determined by the academic peer reviewer based upon the professional competence demonstrated by the example and upon the evidence of favorable review from peer professionals. This evidence is included by the candidate in the scholarship portion of the dossier. It may include the profile of the company or individual commissioning/acquiring the work, the entity reviewing the completed piece, the festival venue, the extent of the distribution or screening, etc.

And/Or

- Did the scholarly example include a compelling and substantial mentoring component? This is professional work created in service to students, beyond the scope of the candidate's normal course load. The quality of this scholarship is determined by the academic peer reviewer based upon the professional competence demonstrated in the example and upon the evidence of mentoring provided by the candidate in the scholarship portion of the dossier. Evidence should detail the nature of the mentoring experience including the instruction, the scope of the project, any funding secured, the number of students involved, etc.

And/Or

- Was the scholarly example created at the request of the community, the department, the college, the university, or a fellow faculty member in need of professional assistance? This is substantial professional work created in service to the local or extended community. The quality of this scholarship is determined by the outside reviewer based upon the professional competence demonstrated in the example and upon the context provided by the candidate in the scholarship portion of the dossier. Evidence may include a description of the project, details regarding the commissioning entity or scholar, the impact of the completed project on the local or extended community, etc.

Professional track candidates submitting creative scholarship must clearly articulate the types of assessment most appropriate for their individual submissions. Without this context, peer reviewers may feel that a creative scholarly example lacks an element of assessment to which it is not subject (i.e., a student mentoring environment that focuses on the process of production rather than being created for distribution). The creative scholarly materials submitted by professional track candidates must always demonstrate a high level of professional competence related to the candidate's area(s) of expertise.

6.7.5 Division of Tracks

In order to identify examples of scholarly or creative activities appropriate to the many areas of expertise within the department, TMA has divided its professional faculty into the following categories:

- Theatre Professional
- Media Arts Professional

6.7.6.1 Professional Expectations - Theatre Professional

- A. Professional Creative Scholarship Assessment: All work submitted as evidence of creative scholarship by a professional track candidate is subject to peer review. Peer review is understood to mean full presentation review by academic peers. It may also include professional assessment by an outside adjudicator or inherent review by an external professional entity. Jurors or outside experts should have professional credentials at least equal to those of the candidate.

Just as favorable peer review is inherent when printed material is accepted for publication by a recognized scholarly press, there is inherent peer review when professional faculty receive funding for or are chosen to participate in creative activities with other educational or professional organizations. It is the candidate's responsibility to identify and outline specific instances of inherent peer review when completing the dossier.

- B. Examples of Professional Creative Scholarship may include, but are not limited to:

- Directing, producing, writing, designing, choreographing or performing with university productions that exhibit exceptional quality and activity
- Directing, producing, writing, designing, choreographing or performing with LDS church productions that exhibit exceptional quality and activity
- Outstanding direction, design, choreography or performance of major works that are exceptionally demanding, involving collaboration with guest artists or other off-campus group
- Writing an original script that is accepted for publication or performance
- Substantial, commissioned professional work obtained through competitive channel
- Individual performance or performance art
- Premieres, professionally adjudicated productions or interdisciplinary projects
- Off-campus performances, such as invited appearances of scenes, design presentations or entire productions at a regional or national meeting of the American College Theatre Festival
- Invited work at other universities
- Demonstration of professional competence through successful employment by reputable professional companies
- Artistic direction of a theatre company

- Establishment of a viable theatre company
- Performances or papers for professional societies, seminars and conferences
- Grant awards in support of production or performance
- Awards or other recognition such as union memberships, invited presentations or lectures, and invitations to teach master classes or lead intensive workshops
- Significant mentoring of junior colleagues in research leading to creative projects
- A student mentoring environment resulting in a project of significant scope
- A significant project created in service of the immediate or extended community

C. Areas of Competency: Skills by which TMA faculty on the Theatre Professional Track may demonstrate professional competence may include, but are not limited to:

- Producing
- Directing
- Assistant Directing
- Choreographing
- Playwriting
- Designing
- Performing
- Stage Managing

6.7.6.2 Professional Expectations – Media Arts Professional

A. Professional Creative Scholarship Assessment: All work submitted as evidence of creative scholarship by a professional track candidate is subject to peer review. Peer review is understood to mean full presentation review by academic peers. It may also include professional assessment by an outside adjudicator or inherent review by an external professional entity. If adjudicators are solicited, they should have professional credentials at least equal to those of the candidate.

Just as favorable peer review is inherent when printed material is accepted for publication by a recognized scholarly press, there is inherent peer review when professional faculty receive funding for or are commissioned to participate in creative activities with other professional or educational organizations. It is the candidate's responsibility to identify and outline specific instances of inherent peer review when completing the dossier.

B. Examples of Professional Creative Scholarship: At least one of the following components should be applied to the examples of professional creative scholarship that is included for review in a dossier:

- Assignments in the department, college, university, BYU, or LDS Church-sponsored endeavors in which the faculty member applies a high level of professional competence related to the candidate's area(s) of expertise in creating a professional product
- Student mentoring environments resulting in projects of significant scope
- High quality commissioned professional work competitively obtained
- Having a feature length screenplay optioned or acquired
- Substantial funding from outside sources leading to production
- Broadcast in regional, national and/or international venues
- Acceptance in national or international festivals
- Favorable reviews from educational organizations such as BEA or UFVA
- Distribution in regional, national and/or international venues

- Grants and awards in support of production
 - Invitations to give master classes, workshops, lectures or other presentations at other universities, conferences or festivals
- C. Variety and range of scholarship: Theatre and Media Arts recognizes and encourages the diversity of professional creative scholarship that takes place among its professional track faculty members. A variety of projects are acknowledged as professionally relevant and include, but are not limited to:
- Short film
 - Feature film
 - Documentary work
 - New Media Projects
 - Television series and pilots
 - Television commercials
 - Radio narrative presentations
 - Radio commercials
 - Industrial long and short form
 - Production for web distribution
 - Religious or institutional work
- D. Areas of competency: Skills by which Theatre and Media Arts faculty on the Media Arts professional track may demonstrate professional competence may include, but are not limited to:
- Directing
 - Producing
 - Screenwriting
 - Executive Producing
 - Production management
 - Assistant directing
 - Cinematography
 - Animation
 - Editing
 - Sound design and mixing
 - Art Direction

7. Procedures for Continuing Faculty Status and Rank Advancement

Reviews: TMA adheres to the policies and procedures set forth in RSP 7.

APPENDIX

TEACHING PORTFOLIO

The teaching portfolio is not an exhaustive compilation of all of the documents and materials that bear on an individual's teaching performance. Rather, it presents thoughtfully chosen information on teaching activities along with indisputable evidence of their effectiveness. Just as in a curriculum vita, all claims made in the portfolio must be supported by empirical evidence. An effective portfolio requires careful selection and thoughtful organization and must give an accurate, well-rounded picture of teaching effectiveness in order to be convincing to those who read it.

Peter Seldin, et.al, *The Teaching Portfolio: A Practical Guide to Improved Performance and Promotion/Tenure Decisions* (New York: Jossey-Bass, 2010), 4.

Your teaching portfolio aids the department peer reviewers who will assess your work for your dossier. The Rank and Status Committee will assign two full-time faculty members to you as reviewers. The teaching portfolio provides them access to work from a range of your classes, insights into your teaching philosophies, and other evidences of your teaching work that they will use in conjunction with classroom visits (over at least 2 semesters) to review your work.

This document is meant to help guide you through the process of creating or updating your teaching portfolio.

The TMA Rank and Status Guidelines for Teaching Portfolios

3.2.2 Teaching Portfolio: Faculty in the Department of Theatre and Media Arts are expected to develop and maintain a teaching portfolio. In addition to departmental peer review of selected classes, the portfolio will serve as the comprehensive assessment of teaching and should include the following for each class taught:

- Representative syllabi, assignments, lecture notes, means of assessment (written exams, criteria for performance or creative project evaluation, etc.)
- Other teaching materials (Powerpoint presentations, assessments, websites)
- Sample student work with accompanying teacher responses (graded papers or completed rubrics, for example)
- Student evaluations
- Examples of student success in the field

You will note that some of the items in your teaching portfolio correspond with similar items in the dossier. The dossier sections are noted, where relevant.

Organization of the Teaching Portfolio

1. **Personal Statement** (4 -7 pages single spaced)
This will include a reflection on your teaching.
2. **CV**
This will include a comprehensive listing of all your teaching activities.
3. **List of courses taught by semester**, with enrollment numbers; identify new courses developed. (Section D1)_
*Contact Elizabeth Funk who will print this out from your profile system.

You will need to identify which of these are new courses developed.

4. Examples of Course Materials (Section D4)

Consider types of classes taught (workshop or large lecture), courses levels, and content. Select 3-5 courses that reveal a range of your teaching. For each course, provide the syllabus and a few course artifacts. The artifacts should be carefully limited highlights of your teaching process for each class with an emphasis on your engagement with students, i.e., graded student work, written assignment descriptions, short journal entries with feedback, writing/creative samples. (Keep in mind that in the dossier you will only feature 3 courses and even more limited examples.)_

5. Description of Steps to Evaluate and Improve Teaching and the Impact Your Efforts Had on Student Learning (Section D5)

Make sure that you have a few very specific examples to support this section. Where appropriate, bring in quantitative evidence (i.e., student evaluation numbers that improve by a certain percentage, engagement with SCOT, etc.).

6. Student Evaluations of All Courses Taught and Student Comments. (Section D7)

*Contact Elizabeth Funk who will print this out from the AIM system.

Practical Issues of the Portfolio Itself

1. Your teaching portfolio should be a digital collection of work. Where possible, format your work as a PDF. You can do this yourself or you can work with the front desk to copy work to a PDF.
2. If you have specific artifacts (films, light plots, etc.) that cannot be made into a PDF, contact your mentor for advice as to the best way to digitize or make your work available.
3. Use Dropbox, Google Docs, or a similar warehousing system to store and share your portfolio. If you need help with this, contact Elizabeth Funk.